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THE EMINENT
COLLECTION OF
PAINTINGS

FORMED BY THE LATE
MRS B. F. JONES · JR
SEWICKLEY HEIGHTS, PA.



PUBLIC AUCTION SALE
DECEMBER 4 AND 5 AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57th STREET
NEW YORK
• 1941 •

SALE NUMBER 322

FREE PUBLIC EXHIBITION

*From Saturday, November 29, to Time of Sale
Weekdays 9 to 5:30 • Sunday 2 to 5*

PUBLIC AUCTION SALE

*Thursday and Friday Evenings
December 4 and 5 at 8:15 p. m.*



EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC
30 EAST 57 STREET • NEW YORK
PLAZA 3-7573



Sales Conducted by

HIRAM H. PARKE • OTTO BERNET
HARRY E. RUSSELL, JR • LOUIS J. MARION

1941



FAIRACRES

RESIDENCE OF THE LATE MRS B. F. JONES, JR

AT SEWICKLEY HEIGHTS, PA.

IMPORTANT PAINTINGS BY GREAT MASTERS

Superb Works by

*Gainsborough, Hoppner, Romney, Lawrence, and
Other Celebrated British XVIII Century Portrait Painters*

ALSO OUTSTANDING PORTRAITS BY REMBRANDT, FRANS HALS
VAN DYCK, NATTIER, AND GREUZE

*British XVIII & XIX Century Sporting Paintings
Including Examples by Ferneley, Stubbs, and Marshall*

NOTABLE LANDSCAPES BY HOBBERMA, GAINSBOROUGH
CONSTABLE, TURNER, AND COROT

Collection Formed by the Late

MRS B. F. JONES, JR

Removed from Her Residence at Sewickley Heights, Pa.

SOLD BY ORDER OF THE EXECUTORS



Public Auction Sale

December 4 and 5

AT EIGHT-FIFTEEN EACH EVENING

PARKE-BERNET GALLERIES · INC

NEW YORK · 1941

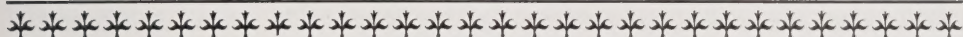
PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

FURNISHINGS AND ART OBJECTS

Furnishings and art objects comprising property of the estate of the late Mrs B. F. Jones, jr, removed from her palatial residence at Sewickley Heights, Pa., will be dispersed in five sessions of public auction sale at the Parke-Bernet Galleries, Inc., on the afternoons of November 25 to 29, inclusive. The illustrated catalogue is included in the season subscription to art catalogues. Non-subscribers may purchase it at \$1.00 the copy.

CONDITIONS OF SALE



The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless exempt from the payment thereof, the buyer will be required to pay the Federal Excise Tax, effective October 1, 1941, equivalent to 10 per centum of the price for which so sold on "all articles commonly or commercially known as jewelry, whether real or imitation; pearls, precious or semi-precious stones and imitations thereof; articles made of, or ornamented, mounted or fitted with precious metals or imitations thereof; watches and clocks and cases and movements therefor; gold, gold-plated, silver, silver-plated or sterling flatware or hollow ware, etc." Also on "articles made of fur on the hide or pelt, and articles of which such fur is the component material of chief value."

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY

HIRAM H. PARKE · OTTO BERNET · HARRY E. RUSSELL, JR · LOUIS J. MARION

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Telephone PLAZA 3-7573

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HIRAM H. PARKE · *President*

OTTO BERNET · ARTHUR SWANN · LESLIE A. HYAM · *Vice-Presidents*

EDWARD W. KEYES · *Secretary and Treasurer*

FOREWORD

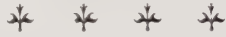


FOR the second time—since history may with cautious encouragement be made to repeat itself—there comes to the greatest market of the world a collection of paintings of the first order created against a background of the Pittsburgh steel furnaces. For it may be said dogmatically that here is the most important collection to be offered at public sale in America since the paintings of Judge Elbert Gary hung in these rooms in 1928. The resemblance lies deeper, however, than in the mere geography of ownership.

It has been axiomatic, although we have perhaps not stopped to inquire why, that a majority of the most notable American collections have concerned themselves not merely with a general interest in the significant art works of the whole European culture, but with a particularized feeling for the culminating products of the English tradition. In both the Gary and the Jones collections this was reinforced by an appreciation of the older and more authoritative genius of Holland. So that in both catalogues we find not only the results of Gainsborough's, Romney's, and Lawrence's portraiture of their own greatness, but also the towering names of Rembrandt and Frans Hals. Among the Jones paintings an interest in landscape is pursued further, so that over against Judge Gary's magnificent *Harvest Waggon* there may be set the landscapes of Gainsborough, Constable, and Turner, and the superlative Hobbema *View in Westphalia*.

Is it again a coincidence that these two eminent collections, built up in the shadow of the Quaker State, should have taken on the color of the two cultural streams that merged to form the earliest configurations of our history? American culture, if it is to be consistent, cannot ever disregard the basic influences of its European ancestry, whatever it may become. The more it achieves, the more will it feel the pervasive pressure of the historic past. That past is today no

echo of our nostalgias, but the impulse governing America's evolution through the turbulence of a changing present.



We wish to acknowledge indebtedness to the work of Mr William Roberts of London in the privately printed catalogue of the Jones collection; and to Messrs John Levy and Albert Schneider, and to Messrs Duveen Brothers, for added information relative to pictures purchased from them.

MAXINE HARRISON

FIRST SESSION

Thursday, December 4, 1941, at 8:15 p. m.

CATALOGUE NUMBERS 1 TO 56 INCLUSIVE



JAMES BARENGER

BRITISH: 1780-1831

1. *TWO POINTERS*. Two bird dogs pointing in the foreground at a grouse hiding in wheat stacks at the left; in the background, two sportsmen approaching through a field of hay, houses visible in the far distance. Signed at lower right J. BARENGER and dated 1810. 13 $\frac{3}{4}$ x 20 inches

EDMUND BRISTOW [OF WINDSOR]

BRITISH: 1787-1876

2. *COURSING SCENE*. A brown and a white greyhound pursuing a hare across the foreground, a farmer and a huntsman appearing behind a gate and low hedge; a bending oak at the left and a windmill and church spire in the distance. 20 x 24 inches

Companion to the following
From Frost & Reed, London

EDMUND BRISTOW [OF WINDSOR]

BRITISH: 1787-1876

3. *PHEASANT SHOOTING*. Two sportsmen, one firing at a pheasant on the wing, and two bird dogs appearing before a sandy cliff surmounted by a copse of russet trees; to the left, a distant view of a village and lake. Signed at lower left E. BRISTOW and dated *Dec.* 1807. 20 x 24 inches

Companion to the preceding
From Frost & Reed, London



[NUMBER 4]

HENRY ALKEN

BRITISH: 1784-1850

1700- 4. *FOXHUNTING SCENES: SERIES OF FOUR PAINTINGS*. Huntsmen and members of the hunt in pink coats following the hounds through autumn country under cloudy skies. Comprising: Finding the Scent, Full Cry, Taking the Brook, and The Return to the Kennels. *Paper on cradled panel: 7½ x 12 inches*
From J. J. Gillespie Co., Pittsburgh

[See illustration of one]

JOHN E. FERNELEY

BRITISH: 1781-1860

5. *HORSE AND GROOM*. A sorrel hunter, saddled, standing in profile before marble steps at the right and a column at centre; held by a groom in brown, a dog nearby. Landscape vista to the left. *On board: 8 x 10 1/4 inches*

From J. J. Gillespie Co., Pittsburgh

HENRY BERNARD CHALON

DUTCH: 1770-1849

6. *THE KENNELS*. A Master of Fox Hounds in pink coat and overcoat, surrounded by the pack, and a keeper at the left separating two fighting hounds, the kennel buildings in the background; in the right distance, a huntsman in pink coat. Distant autumn landscape. Signed at lower centre H. B. CHALON, *pinxit*, and dated 1826. *Cradled panel: 15 1/4 x 22 inches*

From J. J. Gillespie Co., Pittsburgh

CHARLES TOWNE, THE YOUNGER

BRITISH: 1780-1850

7. *'STARLIGHT'*. A sorrel hunter standing in profile, in a landscape, before a view of wooded undulating country, with members of a hunt and hounds at full cry in the middle distance on the shore of a river; high mountain peaks beyond, beneath a cumulus sky. Signed at lower right C. TOWNE and dated 1827. *15 1/2 x 19 1/2 inches*

From Arthur Ackermann & Son, Ltd., London

From the Ehrich Galleries, New York

From J. J. Gillespie Co., Pittsburgh

SAMUEL JOHN EGBERT JONES

BRITISH: fl. 1820-1845

8. *PHEASANT SHOOTING*. Two sportsmen emerging from a wood at left, one bringing down a pheasant, and two bird dogs in the right foreground, flushing a second bird; autumn landscape beneath a blue cumulus sky. *20 x 24 inches*

From J. J. Gillespie Co., Pittsburgh



[NUMBER 9]

HARRY HALL

BRITISH: fl. 1845-1868

9. 'THE FLYING DUTCHMAN'. A brown thoroughbred standing in profile to the left, a jockey up, in blue plaid with yellow sleeves and cap; prospect of open rolling grass country, with trees and a fence at the right and two horsemen in the left middle distance. Signed at lower right HARRY HALL and dated *Newmarket, 1849.* 28 x 36 inches

Note: The Flying Dutchman was a brown colt bred by H. Vansittart, Esq., in 1848, by Bay Middleton out of Barbelle by Sandbeck; and sold to the Earl of Eglinton. Record: Won the Derby at Epsom, Marlow up, in 1849, purse £6,425; won the Great St. Leger at Doncaster in 1849; won the Match Race, 1000 sovereigns, at Newmarket in 1849; won the Belvoir Stakes, Newmarket, 1849; won Emperor of Russia Plate, Ascot, in 1850; won Match Race, 1000 sovereigns, (the great match between Flying Dutchman and Voltigeur) run at York, May 13, 1851. Sold for £4,000 in 1858 and sent to France.

Collection of the Earl of Eglinton

From J. J. Gillespie Co., Pittsburgh

[See illustration]



[NUMBER 10]

JAMES SEYMOUR

BRITISH: 1702-1752

10. 'FLYING CHILDERS' WITH JOCKEY UP. A brown thoroughbred trotting to the left, mounted by a jockey in buff, yellow, and black; open green landscape of distant fields broken by low trees at the left, woods and a square tower beyond. Blue cumulus sky. 28 x 35½ inches

Note: Flying Childers, "whose popular fame gave inn signs to his country everywhere", was owned by the Duke of Devonshire. Ran over the Round Course at Newmarket against *Almanzor* and *Brown Betty*, among other famous races; timed by the Duke of Devonshire and the Duke of Rutland, who judged his speed at 82½ feet a second. Lived from 1715 to 1741. Seymour painted three portraits of *Flying Childers*. "In 1813, when the *Old Sporting Magazine* wished to publish a portrait of *Flying Childers*, John Scott was employed to engrave one of the three portraits that Seymour had painted of this great thoroughbred. Two of these portraits were commissioned by Sir William Jolliffe. . . . The third, a much larger picture, finished in 1739, was chosen by the *Old Sporting Magazine* because it was painted for the second owner of *Flying Childers*, the Duke of Devonshire." (Sparrow, *British Sporting Artists*, p. 69)

CHARLES COOPER HENDERSON

BRITISH: 1803-1877

11. *THE CHESTER MAIL*. A coach and four galloping along a country road to the left, hailed by two children and a dog in the foreground, a couple seated by a campfire to the right; open country in the background, with buildings at right and left. 25¼ x 30 inches



[NUMBER 12]

CHARLES TOWNE, THE YOUNGER

BRITISH: 1780-1850

1800 12. *PORTRAIT OF A GREYHOUND*. A thoroughbred white hound standing in profile in a foreground grown with green plants, before the remains of an old fence and the spreading branches of a stout oak at the left; portrayed in action in the background, with another hound, pursuing a hare followed by three huntsmen. Mountainous background beneath a fleecy sky. Signed at middle left C. TOWNE, *pinxit*, and dated 1812. 21½ x 35 inches

From J. J. Gillespie Co., Pittsburgh

[See illustration]



[NUMBER 13]

BENJAMIN MARSHALL

BRITISH: 1767-1835

13. 'BEMBO'. A black hunter standing in profile to the left, in a landscape of open country bounded at the left by low trees, a view of hills beyond. Signed at lower right B. MARSHALL, *pt.*, and dated 1802. 25 x 29½ inches

Note: 'Bembo' was the favorite hunter of Charles Shuttleworth, Esq.

From Spink & Son, Ltd., London

From J. J. Gillespie Co., Pittsburgh

Exhibition of Sporting Paintings, Carnegie Institute, Pittsburgh, 1932

Described and illustrated in Walter Shaw Sparrow, *George Stubbs and Ben Marshall*, 1929, p. XIV and illustrated opp. p. 66

[See illustration]

JOHN E. FERNELEY

BRITISH: 1781-1860

5900- 14. *LORD LICHFIELD ON 'MIDNIGHT' WITH THE ATHERSTONE HOUNDS AND HUNTSMAN ROBERT THURLOW*. Open landscape enclosed at the left by a rail fence and woods, with a gnarled and ruined oak near the foreground. Lord Lichfield, in pink coat, is mounted on a black hunter, followed by the huntsman on a brown mount at the left and surrounded by the pack, the leader taking the fence; other members of the hunt appear in the middle distance. 33½ x 44 inches

Collection of Colonel Peel, London

From J. J. Gillespie Co., Pittsburgh

Exhibition of Sporting Paintings, Carnegie Institute, Pittsburgh, 1932

[See photogravure illustration opposite]





{NUMBER 15}

FRANCIS SARTORIUS

BRITISH: 1734-1804

15. *THE MARQUESS OF DONEGAL'S RACE HORSES*. Grooms in scarlet and striped livery holding and walking four saddled thoroughbreds, a chestnut being led from a stable at the left; in the centre foreground, two spaniels. Background of distant fields enclosed at right and left by trees in full summer foliage. Dated at lower right 1766. 43 x 58 inches

From J. J. Gillespie Co., Pittsburgh

{See illustration}



[NUMBER 16]

JOHN FREDERICK HERRING, SR.

BRITISH: 1795-1865

16. 'DON JOHN' WITH W. SCOTT UP: THE ST. LEGER, 1838. Seven thoroughbreds on a turf track, *Don John* in the foreground in profile, mounted by a jockey in red with blue sleeves. Wide green landscape with a wood of low trees in the distance. Bright blue cloudy sky. Signed at lower left J. F. HERRING

23 x 30 inches

Note: Don John was the winner of the St. Leger Stakes, 1838. His portrait after J. F. Herring was engraved by J. R. Scott for the *Sporting Review*, 1839, vol. 1. See Sir Walter Gilbey, *Animal Painters*, 1900, vol. II, pp. 27 and 34. A large aquatint by E. Duncan of the same horse was published by Ackermann in 1838. The jockey, W. Scott (Billy Scott), won the St. Leger nine times; see F. Siltzer, *The Story of British Sporting Prints*, p. 141.

From the Howard Young Galleries, New York

From J. J. Gillespie Co., Pittsburgh

[See illustration]



{NUMBER 17}

GEORGE STUBBS, R.A.

BRITISH: 1724-1806

17. 'SWEET WILLIAM'. A brown thoroughbred, standing in profile to the left in a flowering field enclosed in the middle distance by a fence and low gabled cottage at right; beyond are trees and castles in rolling hilly country. Signed below at centre GEO. STUBBS, *p.*, and dated 1779. *Panel: 22 $\frac{1}{4}$ x 28 $\frac{1}{4}$ inches*

Note: Sweet William was bred by Lord Bolingbroke in 1768 and sold to Lord Grosvenor; engraving by G. T. Stubbs was published by Messrs Stubbs of the Turf Gallery, Conduit Street, London, July 30, 1796. References to this horse ("a good runner, and afterwards a stallion") appear in Sir Walter Gilbey *Life of George Stubbs, R.A.*, 1898, pp. 130, 187, 215, 221. In 1790 Stubbs undertook to paint for the *Turf Review* a series of portraits of horses famous on the English turf from the time of the Godolphin Arabian. The scheme was abandoned after sixteen pictures had been painted; among these was *Sweet William*. From the date at which this present portrait was painted, it will be seen that Stubbs' later portrait of *Sweet William* must have been derived from this one dated 1779. See Sir Walter Gilbey, *Animal Painters*, 1900, vol. II, p. 199.

From J. J. Gillespie Co., Pittsburgh
Engraved by George Townley Stubbs

{See illustration}



[NUMBER 18]

JOHN E. FERNELEY

BRITISH: 1781-1860

550 18. *LORD CHESHAM'S HUNTER*. A chestnut with halter standing to the left in an open landscape, before a view of hills screened by trees in the centre middle distance; at the right, two horses appear grazing and resting on the near shore of a pond. Signed at lower right J. E. FERNELEY and dated *Melton* [Mowbray], 1835.

20 x 25 inches

From J. J. Gillespie Co., Pittsburgh

[See illustration]



{NUMBER 19}

JOHN WOOTTON

BRITISH: 1668-1765

19. *HORSE AND GROOM*. A saddled dappled gray hunter standing in profile to the left, held by a groom in bottle green coat and scarlet vest. Landscape background with a village and church spire in the distance. Dated at lower left 1729 (?).

24½ x 29¾ inches

From J. J. Gillespie Co., Pittsburgh

[See illustration]



[NUMBER 20]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

20. *THE WOODMAN'S COTTAGE*. A rustic cottage surrounded by trees, with figures at the door. A peasant with fagots on his shoulder is seen approaching the cottage; at the right, two cows in a shallow stream; to the left, a vista with mountains in the distance, beneath a cloudy vault of sky.

Watercolor and gouache: 15³/₄ x 19 inches

Painted in 1776

From the Wildenstein Galleries, Paris

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 21]

JOSEPH MALLORD WILLIAM TURNER, R.A.

BRITISH: 1775-1851

21. *LANDSCAPE WITH THE RIVER HUMBER*. A winding valley with shallow stream cascading into the foreground, before a view of hilly wooded country with the arches of a bridge seen in the distance; at centre, a fisherman with rod walks along the bank, two slender trees at the immediate right.

Watercolor: 10³/₄ x 16¹/₂ inches

Note: "This watercolor drawing by Turner is said to be of the Windermere district, but I personally believe it to be of the Humber—about 1823, during which period much of the artist's best work was done including that done for Dr. Whitaker—*History of Richmondshire*, 1823—*Rivers of England*, 1824. In 1823 he sent the *Bay of Baiae with Apollo and the Sibyl* to the Academy. This drawing was, until recently, in the collection of the late Mr. Jno. Whitehead of Bury, Lancs, and was, I believe, acquired directly from this collection by the Grafton Galleries, Manchester. It was accepted, on loan, for exhibition here.

"It is typically characteristic of the artist's later and best period." See brochure with photostat of letter from W. Thurston, Director of the Manchester Museum, dated August 14, 1930.

A. J. Finberg's *Inventory of the Drawings of the Turner Bequest*, 1909, shows that Turner's Note Books, 1822-3, contain several sketches of the River Humber and neighborhood. A printed brochure accompanies the painting.

Painted about 1823

Collection of John Whitehead, Esq., Bury, Lancashire

From the John Levy Galleries, Inc., New York

Loan Exhibition, Manchester Museum of Art, Manchester, England

[See illustration]



SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753-1839

22. *GENERAL SIR THOMAS PICTON, G.C.B.* Bust-length figure, facing the observer and glancing to half right, of a man in scarlet uniform coat wearing the Star and Grand Cross of the Order of the Bath. 30 x 25 inches

3400- *Note:* Sir Thomas Picton (1758-1815), younger son of Thomas Picton of Poyston, Pembrokeshire. Governor of Trinidad with such success that the inhabitants petitioned against retrocession to Spain. Brigadier-General, 1801; Governor of Flushing during Walcheren expedition, 1809. One of Wellington's principal subordinates in the Peninsular War; repulsed the French at Busaco and distinguished himself in the successful storming of the fortress at Badajoz. When Napoleon returned from Elba, accepted at Wellington's request a high command in the Anglo-Dutch army. Mortally wounded at Waterloo; a monument erected in St. Paul's Cathedral. See Robinson's *Life of Sir Thomas Picton*, 1836.

Collection of Major Campbell

From the John Levy Galleries, Inc., New York

See W. Roberts, *Sir William Beechey, R.A.*, 1907, pp. 130-131 and 243



THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

23. *WILLIAM YELVERTON DAVENPORT, ESQ.* Three-quarter-length figure, standing to the left, leaning against the trunk of a tree; in dark blue coat with gold buttons and red turnover collar, white frilled cuffs and jabot, buff waistcoat; his left hand holding his gun. The background a superb landscape, with bluish tinted hills in the distance.
50 x 40 inches

Note: William Yelvertton Davenport (1750-1832/4), third son of Sharrington Davenport, Esq., of Worfield, Shropshire, and Gratiana Rodd of Hereford; married Jane Elizabeth, daughter of Mr Crawley of Bath and widow of a Mr Blythe; having no male heirs, the family estates passed into the possession of his nephew the Rev. Edmund Sharrington Davenport (1778-1842), of Davenport House, and Vicar of Worfield, the family living in the parish in which Davenport House was situated.

The Davenports are among the most ancient of the English landed gentry. William Yelvertton Davenport seems to have taken no part in political life but confined himself to the duties of squire and sportsman, especially coursing, or the pursuit of hares with greyhounds. He figures in Harding Cox *Coursing and Falconry*, 1901, where we read: "In 1815 the Morse Club was established by Mr. Davenport, already member of Swaffham, Ilsley and Ashdown Clubs . . . it shows that gentlemen were in the habit of taking their dogs long distances by road years before railways had come into existence, and thus we find Mr. Davenport a member of two clubs which are more than 150 miles apart."

Painted about 1780

Collection of Rev. Edmund Sharrington Davenport (1778-1842), Davenport House, Worfield, Salop., nephew of the sitter

Collection of Edmund Henry Davenport, Esq., 1887, his grandson

From M. Knoedler & Co., Inc., New York

From the John Levy Galleries, Inc., New York

Old Masters Exhibition, Burlington House, London, 1887, no. 29

Exhibition of Paintings by Old Masters, Carnegie Institute, Pittsburgh, 1925, no. 17

Gainsborough Exhibition, Cincinnati Art Museum, Cincinnati, 1931, no. 6, illustrated in that catalogue pl. 30

Recorded in Sir Walter Armstrong, *Gainsborough and His Place in English Art*, 1899, p. 194; and 1904 edition, p. 263

[See photogravure illustration opposite]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

24. *THE COTTAGE DOOR*. A peasant woman and six children before the entrance to a thatched cottage in a setting of overhanging trees, the gnarled and almost leafless branches of one stretching across the roof. To the left, a cascading stream and footbridge, and through an opening a field with trees in blue-green foliage and clouds tinted with the rays of a setting sun. 58 x 47½ inches

Note: Gainsborough painted several versions of this superb picture, an idealized transcript of English eighteenth century rural life. Perhaps the parent version, as it is certainly the most frequently exhibited one, is that which was for nearly a century in the Duke of Westminster's family, now in the Huntington Collection at San Marino, California. Another version is in the National Gallery of Art, Washington, D. C. Each version shows minor variations, such as an artist would introduce in going over the same composition.

16000-
Painted about 1776-8

Collection of the Rev. John Daubuz (1803-1883), London, 1882

Collection of John Claude Daubuz (1843-1895), his son, London, 1885

Collection of Norman Forbes Robertson, Esq.

From Duveen Brothers, Inc., New York

Old Masters Exhibition, Royal Academy, London, 1882, no. 172

Exhibited at the Grosvenor Gallery, London, 1885, no. 192

Thomas Gainsborough Exhibition, Cincinnati Art Museum, Cincinnati, 1931,
no. 24, pl. 19

Recorded in Sir Walter Armstrong, *Gainsborough and His Place in English Art*,
1898, p. 205; 1904 edition, p. 283

[See photogravure illustration opposite]





REMBRANDT HARMENSZ VAN RIJN

DUTCH: 1606-1669

25. *PORTRAIT OF A YOUNG MAN*. Bust-length figure to half right of a youth in a broad-brimmed black hat, with brown hair falling to his shoulders, a strong light striking the right side of his face; wearing black doublet and cloak, with plain wide falling white linen collar. *Panel: 25½ x 20 inches*

Note: "This charming portrait . . . reminds us in execution of the portrait of Goze Centen in the Amsterdam Museum (no. 926A)." (Dr W. R. Valentiner in his *Rembrandt Paintings in America*, v. *infra*.)

Painted about 1632

From Thomas Lawrie & Co., London

Collection of William A. Coats, Esq. Dalskairth, Dumfries, Scotland

From the John Levy Galleries, Inc., New York

Exhibition of Paintings by Rembrandt, Detroit Institute of Arts, Detroit, 1930, no. 14

Described in C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century* . . ., 1916, vol. VI, p. 346, no. 736a

Described and illustrated in W. R. Valentiner, *The Work of Rembrandt (Klassiker der Kunst)*, 1921, p. 68

Described and illustrated in D. S. Meldrum, *Rembrandt Paintings*, n.d., p. 188, pl. LXVI

Described and illustrated in Wilhelm R. Valentiner, *Rembrandt Paintings in America*, 1931, no. 25

[See photogravure illustration opposite]



JOHN CROME [OLD CROME]

BRITISH: 1768-1821

26. *THE OLD OAK TREE*. A summer landscape dominated by an oak tree in full foliage on the bank of a stream. On the near shore are three children, one holding a fishing rod; to the left, undulating country with a winding pathway leading into the distance; to the right, a low hill. Blue sky, with clouds reflecting a fading sunset, and birds on the wing.

50½ x 40½ inches

Note: This is clearly one of Crome's several pictures of the Poringland Oak, of which one version, illustrated and described in W. F. Dickes, *Norwich School of Painting*, pp. 123-4, the same size as the above picture, is now in the National Gallery, London; in that picture there are four boys bathing. Poringland is on the Old London Road, five miles from Norwich.

Painted about 1818

Collection of George J. Gould, New York

Recorded in C. H. Collins-Baker, *Crome*, 1921, p. 157 (as *Porington Oak*)



200- WILLEM VAN DE VELDE THE YOUNGER

DUTCH: 1633-1707

27. *FISHING BOATS OFF-SHORE IN A CALM.* Low horizon with a broad expanse of sky and fleecy clouds. A group of fishing vessels with sails slacked, moored in shallow water near the shore on the left; other boats, including a battleship, are seen on the right, smaller vessels in the distance; a fisherman, carrying a basket and a boat hook, is wading in the middle foreground. Signed on plank at lower left with initials w. v. v. 28 $\frac{1}{4}$ x 34 $\frac{3}{4}$ inches

Collection of Viscount Sackville, 5th and last Duke of Dorset (1767-1843)

Collection of Lady Elizabeth Sackville, his daughter, who married George John, 5th Earl de la Warr, Withyam, Surrey

Collection of Sir Edgar Vincent (later Lord d'Abernon), Esher Place, Surrey
From Duveen Brothers, Inc., New York

Old Masters Exhibition, Burlington House, London, 1871, no. 55

Exhibited at the Burlington Fine Arts Club, London, 1900, no. 55

Recorded in C. Hofstede de Groot, *A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 1923, vol. VII, p. 89, no. 321

MEINDERT HOBBEEMA

DUTCH: 1638-1709

28. *VIEW IN WESTPHALIA*. Trees crowning knolls at right and left border a stream which winds into the left foreground between reedy banks, an angler appearing near the water; at the right, the ruined walls of a house. In the middle distance is a gabled cottage among sunlit trees, with a figure upon a wooden foot-bridge leading to it. Other figures appear on the left before a vista. In the right distance a church tower rises amid the trees. Signed at lower right, M. HOBBEEMA.

Cradled panel: 24 x 34 inches

Collection of William Wells, Esq., 'Redleaf', Kent, 1835

Collection of William Wells, Esq., 'Holme Wood', Peterborough, 1890, no. 9
From the Galerie Sedelmeyer, Paris

30000 Collection of Charles T. Yerkes, New York, 1910, no. 43 of the large edition
From Duveen Bros., Inc., New York

Winter Exhibition, Royal Academy, London, 1876, no. 84

Exhibition of Dutch Art, Burlington House, London, 1929, no. 229, p. 38, illustrated in that catalogue

Described in John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1835, vol. VI, p. 120, no. 18

Described and illustrated in *A Catalogue of 300 Paintings by Old Masters* (Sedelmeyer Gallery), 1898, p. 80, no. 65

Described in C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 1912, vol. IV, p. 430, no. 236

Illustrated in *Apollo Magazine*, February 1929, vol. IX, p. 86

Described and illustrated in Georges Broulhiet, *Meindert Hobbema*, 1938, pp. 399-400, no. 179, ill. p. 191

[See photogravure illustration opposite]





FRANS HALS
DUTCH: 1580-1666

29. *PORTRAIT OF A YOUNG MAN*. Half-length figure, seated to half right, looking at the spectator with a humorous expression, the lips slightly parted; in dark gray doublet with slashed sleeves embroidered in silver and broad white linen collar falling over the shoulders, with tassel-tie; the right hand partly seen. Light gray background. 31 x 26 inches

100 — *Note:* Extract from a letter dated August 29, 1930 from Dr W. R. Valentiner to Mrs Benjamin F. Jones, jr, reads: "The painting is in my opinion one of the best I know of the period (about 1630) at the time when Frans Hals was more highly appreciated than at any other period in his lifetime. The painting combines, with the representation of a charming model, an execution of the most masterly technique, and a rare color-scheme, which in its graduation from the silvery to dark greenish gray, gives it a delightful symphony of tone. The picture is quite in the style of, and of the same quality as, for instance, the famous *Merry Toper* in the Amsterdam Museum . . . of the *Portrait of an Officer* in the Wallace Collection. . . ."

Painted about 1630

Collection of Montague Browning, Esq.

Collection of Sir Hugh P. Lane, Dublin (1875-1915), Director of the National Gallery of Ireland

Collection of Arthur Ruck, Esq.

From the John Levy Galleries, Inc., New York

Recorded in W. R. Valentiner, *Frans Hals*, (*Klassiker der Kunst*) 1921, p. 65

Recorded and illustrated in W. R. Valentiner, *Frans Hals*, (*Klassiker der Kunst*), 1923, pp. 189 and 318

Described and illustrated in W. R. Valentiner, *Frans Hals Paintings in America*, 1936, no. 35

[See photogravure illustration opposite]

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723-1792

30. *MRS GORE*. Half-length figure to front, looking to the left; in a low-necked gold-embroidered creamy white gown, grayish scarf or shawl, her powdered hair dressed high with a ribbon and pearls; her left arm resting on a parapet before a column at right. Background of blue sky. 30 x 25 inches

Note: Mrs Gore was one of the several daughters of General George Rochfort, R.M., Chief Fire Master of Woolwich during the Napoleonic Wars, and Miss Thesiger, a relative of Lord Chelmsford. Her Christian name is believed to have been Ellen, but the last owner of the portrait, the widow of the collateral descendant, is not sure of the point. The portrait cannot be traced in Graves & Cronin's work on Reynolds; it may be that she married twice. The provenance of the portrait is thus explained: in 1793 George Clarke, Esq., of Hyde Hall, Cheshire, married Eliza, one of the daughters of General Rochfort; their elder son, Edward Hyde Clarke, had no heirs and was succeeded by his younger brother, George Rochfort Clarke, of Chesterton Lodge, Co., Oxford, J.P., M.A., barrister at law, who was born in 1801 and twice married (1) in 1830, Elizabeth Byron, great-granddaughter of the 3rd Lord Byron; and (2) in 1887, Alice, daughter of James Collier of Norwich. The second wife married secondly Mr Edward Lewis, and this Reynolds portrait of Mrs Gore remained in her possession until June, 1925, when she sold it. It may be mentioned that the Hyde Clarks have a very strong American interest. George Clarke was Lieutenant-Governor of New York, and his son, also George Clark, who died in 1777, was Secretary of New York.

Painted about 1776

Collection of George Clarke, Esq., Hyde Hall, Cheshire, brother-in-law of the sitter, Lieutenant-Governor of New York

Collection of George Rochfort Clarke, Esq., Chesterton Lodge, Co. Oxford, his son, Secretary of New York

Collection of Mrs Edward Lewis, his widow, 1925

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 30]

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

31. *MISS FRANCES BERESFORD*. Half-length figure, seated in the open under a spreading russet tree, looking to half left, in cream white dress with pale blue sash and ruffled fichu, muslin mob-cap with high crown and blue band. A rich autumnal landscape forms the background. 30 x 25 inches

Frances Beresford (1763-1831), second daughter of Francis Beresford, Esq., of Ashbourne, Derbyshire, born at St. Mary, Nottingham.

A drawing in black and red chalk by Hoppner, evidently the artist's first sketch for this portrait, is also illustrated in McKay & Roberts (*v. infra*). Hoppner painted the four sisters Beresford at almost the same time; three of these, including the above one of Frances, became the property of the Rev. Samuel Martin of Warsop, who had married one of the three sisters.

39000- Collection of the Rev. Samuel Martin of Warsop, brother-in-law of the sitter
Collection of Major William Martin, his son
Collection of Miss Martin, his daughter
Collection of Marcus Trevelyan Martin, Esq., her brother, 1908
From Duveen Brothers, Inc., New York
Old Masters Exhibition, Burlington House, London, 1893, no. 47
Four Georges Loan Exhibition, London, 1931, no. 8
Illustrated in Sir Walter Armstrong, *Art in Great Britain*, 1909, p. 195
Described and illustrated in McKay & Roberts, *John Hoppner, R.A.*, 1909, p. 21
and facing p. 24, and supplement, 1914, p. 5
Illustrated in *The Illustrated London News*, February 21st, 1931, p. 299
Engraved in mezzotint by J. W. Chapman, 1893
Engraved in mezzotint by W. Henderson, 1909

[See photogravure illustration opposite]





5000-

GEORGE ROMNEY

BRITISH: 1734-1802

32. *THE LITTLE ARTIST*. Full-length portraits of two golden-haired children standing in a landscape, both in white frocks with broad blue sashes, the elder girl facing the spectator, her broad-brimmed hat trimmed with blue and mauve ribbons, holding up a piece of paper making a sketch with a pencil; her younger sister watching with absorbed interest.

50 x 40 inches

Collection of R. S. Hudson, Esq., London

From Duveen Brothers, Inc., New York

[See illustration]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

33. *THE RT. HON. WILLIAM PITT*. Three-quarter-length figure, standing to half-left and leaning on the back of a chair, upon which is placed the gold-embroidered black velvet robe of the Chancellor of the Exchequer; in deep blue coat and breeches, with white waistcoat, white jabot and ruffled wrist bands, powdered wig. He holds in the right hand a letter addressed to *The Rt. Hon. William Pitt*; on a table to the left, an inkstand with quill pen; red curtain background. 50 x 40 inches

26000 William Pitt (1759-1806), second son of William Pitt, 1st Earl of Chatham ("The Great Commoner"); called to the Bar, 1780; M.P. for Appleby, 1781; Chancellor of the Exchequer, 1782, at the age of twenty-three; Prime Minister, 1783, the only member of the House of Commons in his own cabinet, and at the age of twenty-five one of the most powerful statesmen England had ever seen, a favorite of the sovereign, of the parliament and of the people alike; resigned in 1801; Prime Minister again, 1804-1805.

Repetitions of the above portrait exist in the collections of the Duke of Richmond, Earl Bathurst, Lord Iveagh of Kenwood, and Mr and Mrs R. B. Mellon, Pittsburgh.

Collection of Sir Robert Peel, Bart., G.C.B., Drayton Manor, Tamworth

Collection of the Marquis de Chaponay, Villefranche (Rhône)

From Duveen Brothers, Inc., New York

Gainsborough Exhibition, Cincinnati Art Museum, Cincinnati, 1931, no. 39

Recorded in Geo. Williams Fulcher, *Thomas Gainsborough*, 1856, p. 213

Recorded in Sir Walter Armstrong, *Gainsborough and His Place in English Art*, 1898, p. 201; 1904 edition, p. 176

Recorded in A. E. Fletcher, *Thomas Gainsborough, R.A.*, 1904, p. 214

Subject engraved in line by J. K. Sherwin, 1789

Subject engraved by William Bromley, 1808

[See photogravure illustration opposite]





FRANCIS COTES, R.A.

BRITISH: 1726-1770

34. *MISS CREWE*. Half-length figure in a painted oval, looking to the left; in rose dress cut low with white lace guimpe, a black lace shawl over her shoulders; her brown hair slightly powdered and dressed with pearls. Blue background. Signed at lower right F. COTES, f. 30 $\frac{1}{4}$ x 25 inches

Note: Miss Elizabeth Crewe of Haddon Hall, Northamptonshire; married Thomas Horne, Esq., ancestor of General Lord Horne, G.C.B., K.C.M.G., one of the most brilliant figures in the Great War, 1914-18. Miss Crewe was doubtless a member of the widely-extended family of which the head is the Marquess of Crewe. See the printed brochure by Mr W. Roberts which accompanies the painting.

Painted about 1768

Collection of General Lord Horne, G.C.B., K.C.M.G.

From the John Levy Galleries, Inc., New York

Exhibition of Paintings by Old Masters, Carnegie Institute, Pittsburgh, 1925

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

35. MRS WILLIAM LOCKE (ELIZABETH JENNINGS). A young woman, portrayed at three-quarter length, standing, facing the observer; wearing a rose-pink gown with blue sash and white scarf over her arms, which are folded; a crimson drapery appearing on a table at the right. Sky background.

51 x 40½ inches

Note: "The beautiful Miss Jennings", daughter of Mr and Mrs Jennings or Jennings-Noel; married about 1803 William Locke, Esq., (1767-1847) of Norbury Park, and son of Sir Thomas Lawrence's friend and patron, William Locke, the elder (1732-1810). The date of Mrs Locke's death has not been ascertained. Her only daughter married in 1822 Joseph Henry Blake, 3rd Baron Wallscourt.

8 0 0 0
This lady was a prominent figure in London society for many years. She is mentioned in the *Memoirs* of the period, notably those of Madame d'Arblay (Fanny Burney), Farington, and others; Samuel Rogers, the banker-poet was with the Lockes at Norbury in October 1808, and in 1841 he was with them in Paris, as recorded in his *Diary*. "About the year 1800 I first met Mr. Lawrence at Dr. Heathcote's in Charter House Square. He was then painting the portrait of the beautiful Miss Jennings, niece of Dr. Heathcote, and she was of the party. I thought them the two finest specimens of male and female beauty I had ever beheld, and concluded they must be lovers. This mistake was soon rectified by the marriage of Miss Jennings and Mr. William Locke, the particular friend of Mr. Lawrence". From *Sir Thomas Lawrence's Letter-Bag*, edited by G. S. Layard, 1906, p. 243.

Lawrence painted also a full-length portrait of Miss Jennings some years before her marriage, and this was exhibited at the Royal Academy of 1799 and also passed into the possession of Lord Wallscourt. Yet another and much later, as well as smaller, portrait of her was at one time in the possession of Mr William Angerstein who married William Locke's sister. Lawrence also painted Mrs Locke's daughter (afterwards Lady Wallscourt), and her son, William Locke (1804-32), the third of that name.

The above portrait has been widely reproduced in magazines and books.

Painted at about the time of her marriage, 1803

Collection of Lady Wallscourt, daughter of the sitter

Collection of Lord Wallscourt, Aldfry, County Galway, Ireland, her son

From the Galerie Sedelmeyer, Paris, 1913

From Duveen Brothers, Inc., New York

Recorded in Lord Ronald Sutherland Gower, *Sir Thomas Lawrence*, 1900, p. 138

Described and illustrated in Sir Walter Armstrong, *Lawrence*, 1913, p. 147, pl. xxv

Described and illustrated in *A Catalogue of the Twelfth Series of 100 Paintings by Old Masters* (Sedelmeyer Galleries), 1913, p. 130, no. 84

[See photogravure illustration opposite]





JAMES NORTHCOTE, R.A.

BRITISH: 1746-1831

36. *MISS SARAH FOSTER*. Seen at waist length within a painted brown oval, in rose gown with white transparent lace overdress and fichu, powdered hair dressed high with a lace veil. Gray background. 30 x 25 $\frac{1}{4}$ inches

Miss Sarah Foster married a Mr Bignell; her sister married Mr Richard Baylay. The Baylays appear as sitters to Northcote in 1782, 1797, 1801 and 1802. Six of these family portraits, including the above, remained together until April 1910, the property of Mr John Baylay of Kidbrook Grove, Blackheath, London, by whom they were sold.

Painted in London in 1782

Collection of John Baylay, Esq., Kidbrook Grove, Blackheath, Surrey

From Scott & Fowles, New York

Exhibition of Paintings by Old Masters, Carnegie Institute, Pittsburgh, 1925

Recorded in S. Gwynn, *Memorials of an Eighteenth Century Painter, James Northcote*, 1898, p. 269, no. 146

SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756-1823

37. *ROBERT BLAIR OF AVONTOUN*. Half-length figure seated to the left in a scarlet chair; in dark gray coat with standing collar, white neckerchief and cuffs, and powdered tie-wig; red curtain background with a distant landscape to the left. 36 x 27½ inches

6500- Robert Blair (1741-1811), fourth son of the Rev. Robert Blair, author of the once famous poem *The Grave*; Deputy Advocate under Henry Dundas and Solicitor-General for Scotland, 1789-1806; Dean of Faculty of Advocates, 1801, succeeded Sir Hay Campbell as Lord President of the Court of Session, 1808. He is frequently mentioned in Cockburn's *Memorials of His Time*.

Raeburn painted Lord President Blair's portrait more than once. One version, engraved by J. Heath, is in the possession of the Writers to the Signet, Edinburgh (a replica in the Scottish National Portrait Gallery).

Acquired from a member of the family

From Scott & Fowles, New York

Exhibition of Paintings by Old Masters, Carnegie Institute, Pittsburgh, 1925, no. 55

See Sir Walter Armstrong, *Sir Henry Raeburn*, 1901, p. 96

See James Greig, *Sir Henry Raeburn, R.A., His Life and Works*, 1911, p. 39

[See illustration]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

38. *THE RT. HON. WILLIAM PITT*. Bust-length portrait in a painted brown oval; wearing dark blue coat, yellow waistcoat, and white jabot, with powdered periwig. 10 x 8¼ inches

1400- Note: See biographical note to the preceding portrait of Pitt (catalogue number 33). The above portrait was probably done for the primary purpose of an engraving, which apparently was never executed.

Collection of the Earl of Montalt

From the John Levy Galleries, Inc., New York



[NUMBER 37]



[NUMBER 39]

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

39. *EDWIN AND EMMA*. Small full-length figure of a young woman, in white gown with blue sash, pink coat, and straw hat with blue ribbon, walking toward a tree at the left, behind which a youth in forester's dress watches her weeping; at the right, a cottage doorway and an old peasant couple.

18 x 24 inches

"In Edwin's gentle heart a war
Of diff'ring passions strove,
His heart that durst not disobey
Yet could not cease to love.
Deny'd her sight he oft behind
The spreading hawthorn crept
To snatch a glance, to mark the spot
Where Emma walked and wept."

From Gooden & Fox, London

From the Howard Young Galleries, New York

Described in McKay and Roberts, *John Hoppner, R.A.*, 1909, p. 299

Engraved in mezzotint by J. Young, 1789, with the above verse

[See illustration]

GEORGE HENRY HARLOW

BRITISH: 1787-1819

41. *MRS DREW AND CHILD*. Three-quarter-length figure of a young woman in white Empire gown, with dark hair tied with a blue bandeau; seated in a crimson chair, holding a child whom she supports on a pedestal and yellow cushion at the right. Landscape background with crimson drapery.

14 x 12½ inches

Mrs Drew was the wife of John Drew, Esq., of Merlewood, Kettering. She is portrayed above with her son Godfrey.

From Scott & Fowles, New York

From the John Levy Galleries, Inc., New York

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

42. *ANTONIO CANOVA*. Small half-length figure, seated to the right and looking to left, head in profile; in scarlet gown trimmed with gray fur, white shirt and collar; a scarlet curtain to the right.

12 x 8¾ inches

Antonio Canova (1757-1822), celebrated Italian sculptor. Established his studio in Rome, 1782; invited to Paris by Bonaparte, 1802. In 1815 the Pope sent him to reclaim the works of art seized during the Napoleonic Wars. Received Lawrence in Rome in 1819. Lawrence painted several portraits of Canova, the original probably being the one in the Vatican; another is from the collection of the Earl of Ilchester.

See Sir Walter Armstrong, *Lawrence*, 1913, p. 119

From the John Levy Galleries, Inc., New York



[NUMBER 43]

DAVID TENIERS THE YOUNGER

FLEMISH: 1610-1690

43. *PORTRAIT OF THE ARTIST*. Half-length figure to half right, in black doublet with white falling ruff and black cloak, his hands folded at his waist. Shaded brown background, with a sketch of three figures tacked upon the wall at right and signed with monogram D. T.

Panel: 8½ x 6½ inches

Note: A letter from Dr W. R. Valentiner, dated April 19, 1937, describes the above portrait as a "charming painting by David Teniers the younger, which is executed with a remarkable freshness and silvery tone of color. Portraits of this artist are quite rare . . . it is amusing to see that in the background he has reproduced one of his own drawings—the three gay peasants. . . ."

From Eugene Glaenzer, New York

From Thomas Agnew & Sons, London

From the John Levy Galleries, Inc., New York

[See illustration]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

44. *CART WITH MAN ON HORSEBACK*. An opening in a richly wooded autumnal glade; in the foreground, a rustic cart and horse on a road, with driver mounted; in the distance, a man walking.

9 $\frac{1}{2}$ x 12 inches

Collection of L. M. Flesh, Esq.

From the John Levy Galleries, Inc., New York

JOHN CROME [OLD CROME]

BRITISH: 1768-1821

45. *RIVER LANDSCAPE*. A placid stream flowing diagonally into the right foreground bordered on the near shore by tall oaks in russet foliage and rutted wheel tracks, the farther shore with the flooded stumps of old trees; mountains in the distance beneath a blue cumulus sky.

12 $\frac{1}{4}$ x 15 $\frac{1}{4}$ inches

Collection of G. H. Williamson, M.P., Wimbledon

Collection of James Orrock, R. I., London

FRANCIS WHEATLEY, R.A.

BRITISH: 1747-1801

46. *GOING TO MARKET*. A young woman in pink dress and straw bonnet, sitting on an old turnstile, a basket of eggs on her right arm, apparently reckoning from a slip of paper held in her hand. Landscape background. Signed at lower right F. WHEATLEY and dated 1783.

Paper on panel: 18 $\frac{1}{4}$ x 13 inches

From J. J. Gillespie Co., Pittsburgh

WILLIAM J. SHAYER

BRITISH: 1788-1879

47. *FISHERMAN'S COTTAGE*. Rustic interior with a burning hearth at the left and a peasant family of three seated around a table at a repast, a dog in the foreground; an open door leads to a lighted staircase at right. Signed at lower right WM. SHAYER.

On board: 14 $\frac{1}{2}$ x 18 $\frac{1}{4}$ inches



{NUMBER 48}

SIR MARTIN ARCHER SHEE, P.R.A.

IRISH: 1769-1850

700 48. *LADY SARAH BAYLEY*. Depicted at three-quarter length seated in a landscape beneath a scarlet canopy, which is supported between the branches of trees. She wears a saffron yellow dress, with blue underskirt, and pale green scarf, her dark hair falling over her right shoulder; holding a red book in the left hand.

50 x 40 inches

From the John Levy Galleries, Inc., New York

[See illustration]

GAINSBOROUGH DUPONT

BRITISH: 1754-1797

49. *PORTRAIT OF A GENTLEMAN*. Waist-length figure to half left of a young man with powdered and curled wig, wearing sapphire blue double-breasted coat, with brass buttons, and white bow stock; shaded brown background. *Oval: 25 x 20 inches*

From the John Levy Galleries, Inc., New York

ROBERT LADBROOKE

BRITISH: 1770-1842

50. *LANDSCAPE*. Landscape with river. Trees in the foreground and a loch with two boys nearby, one in a red coat; the spire of a church and a windmill appear in the distance. *21 x 25 inches*

From J. J. Gillespie Co., Pittsburgh

SIR JOHN LAVERY, R.A.

IRISH: 1857-1941

51. *THE PALLADIAN BRIDGE, WILTON*. A couple seated on the green shore of a lake and a woman in scarlet coat appearing on the steps leading to the enclosed Renaissance bridge. Signed at lower left J. LAVERY. *20 x 30 inches*
Painted in 1920

GEORGE HENRY ANDREWS

BRITISH: 1816-1898

52. *DOLLY VARDEN*. A young girl in Louis XVI green and rose panniered gown, with leghorn hat, on a path before a fence and woodland background, a church tower appearing in the distance. Signed on rail at lower right H. ANDREWS. *18 x 14 $\frac{1}{4}$ inches*

Painted in 1849

From Tavenham Hall, near Norwich



[NUMBER 53]

WILLIAM J. SHAYER

BRITISH: 1788-1879

53. *GYPSIES*. A group of nomads with two figures seated around a tripod fire and kettle in the shade of a tree, with central figure of a barefooted young woman in a red cloak, nursing an infant; in the distance, a church tower. Signed on block of stone at lower left WM. SHAYER and dated 1839.

Panel: 14½ x 18 inches

From J. J. Gillespie Co., Pittsburgh

[See illustration]

GEORGE MORLAND

BRITISH: 1763-1804

54. *FEEDING PIGS*. Two sows and a litter of pigs feeding out of a trough, in which a peasant girl has poured the food; a cottage and stable door in the background.

20 x 26 inches

From J. J. Gillespie Co., Pittsburgh

FREDERICK W. WATTS

BRITISH: 1800-1862

55. *THE FERRY*. A rustic scene with figures, cattle and a ferry boat, and a group of houses shaded by overhanging trees at the right. The stream passes through the centre of the picture; a church is seen in the distance and cattle watering on the farther bank.

22 x 30 inches

From the Howard Young Galleries, New York

From J. J. Gillespie Co., Pittsburgh

WILLIAM J. SHAYER

BRITISH: 1788-1879

56. *A GYPSY ENCAMPMENT*. A wooded landscape with groups of gypsies resting before a covered wagon and a tent by a roadside, a tripod campfire burning at the centre. Signed on stone at lower left WM. SHAYER.

24 x 36 inches

[END OF FIRST SESSION]

266610-

SECOND AND LAST SESSION
Friday, December 5, 1941, at 8:15 p. m.

CATALOGUE NUMBERS 58 TO 112 INCLUSIVE



THOMAS SPENCER

BRITISH: 1700-1763

58. 'OLD SNAKE'. A brown hunter in a landscape, trotting to the left, covered with a red and gray blanket and mounted by a groom in gray. 9 x 12 inches

J. F. WHEELER, SR

BRITISH: XIX CENTURY

59. *FOXHUNTING SCENES: SERIES OF FOUR PAINTINGS*. Comprising The Meet, Breaking Cover, In Full Cry, and The Death. In wooded autumn landscapes. Three signed at lower right with initials J. F. W.

Panel: 9 1/2 x 14 inches

From Frost & Reed, London

From J. J. Gillespie Co., Pittsburgh

HARRY HALL

BRITISH: fl. 1850-1868

60. 'QUEEN BERTHA.' A brown thoroughbred with braided mane, standing in profile to the left; light background. Inscribed with title at lower left and signed at lower right with initials H. H.

17 1/4 x 21 1/4 inches

From J. J. Gillespie Co., Pittsburgh

SERIES OF FOUR SPORTING PAINTINGS BY ALKEN

[Numbers 61 to 64 Inclusive]



[NUMBER 61]

HENRY ALKEN

BRITISH: 1784-1850

1600
61. *THE MEET*. A large company of ladies and gentlemen in pink coats, with spectators in carriages at the left; the whips surrounded by the pack at centre. Wide panorama of autumn fields extending into the far distance. Signed at lower left H. ALKEN.

20 x 30 inches

From J. J. Gillespie Co., Pittsburgh

[See illustration]

ERRATUM

The illustration appearing for catalogue number 61 on page 44 is *The Kill* and should appear for catalogue number 64.

The illustration appearing for catalogue number 64 on page 47 is *The Meet* and should appear for catalogue number 61.



[NUMBER 62]

HENRY ALKEN

BRITISH: 1784-1850

62. *GOING TO COVER*. Huntsmen following the pack which crosses the foreground toward cover at the right; three members taking a water jump in the foreground. Signed at lower left H. ALKEN.

20 x 30 inches

From J. J. Gillespie Co., Pittsburgh

[See illustration]

SERIES OF FOUR SPORTING PAINTINGS BY ALKEN

[Continued]



[NUMBER 63]

HENRY ALKEN

BRITISH: 1784-1850

1600
63. *IN FULL CRY*. A large company in full cry spread over wide undulating fields, those in the foreground taking a fence, the hounds ascending a sloping hill in the left middle distance. Signed at lower left H. ALKEN. 20 x 30 inches

From J. J. Gillespie Co., Pittsburgh

[See illustration]



[NUMBER 64]

HENRY ALKEN

BRITISH: 1784-1850

64. *THE KILL*. Two whips dismounted saving the fox from the pack, surrounded by members of the hunt; in the background, a wide landscape of rolling country with a flock of grazing sheep and the shepherd appearing in the left middle distance. Signed at lower right H. ALKEN. 20 x 30 inches

[See illustration]

JOHN E. FERNELEY

BRITISH: 1781-1860

65. 'CLASHER'. A brown hunter in profile to the right, standing in an open sloping field, low trees and hills in the distance. $8\frac{1}{2} \times 10\frac{3}{4}$ inches

Companion to the following

From J. J. Gillespie Co., Pittsburgh

Engraved by H. Alken

[See illustration]

JOHN E. FERNELEY

BRITISH: 1781-1860

66. 'CLINKER'. A saddled chestnut hunter standing to the left, in a straw-covered box stall beside a manger. $8\frac{1}{2} \times 10\frac{3}{4}$ inches

Note: A large picture of Captain Ross on *Clinker* was engraved for the *Sporting Magazine* of 1827, and is reproduced in Sir Walter Gilbey, *Animal Painters of England*, 1900, vol. I, facing p. 172.

Companion to the preceding

From J. J. Gillespie Co., Pittsburgh

Engraved by H. Alken

[See illustration]



[NUMBER 65 AND (AT TOP) NUMBER 66]



{NUMBER 67}

JAMES SEYMOUR

BRITISH: 1702-1752

67. *THE CHASE and THE CATCH: PAIR COURSING SCENES.* [A] Two greyhounds at full cry in pursuit of a hare, followed by a hunter taking a fence. [B] A whip dismounted from a white hunter, holding up the hare, surrounded by three hounds, another huntsman appearing in the distance. Background of autumn landscapes.

13½ x 17¼ inches

From J. J. Gillespie Co., Pittsburgh

[See illustration of one]



[NUMBER 68]

HENRY ALKEN

BRITISH: 1784-1850

68. *START OF THE DERBY*, 1850. Twenty-four entries with jockeys in brightly colored silks racing over turf to the left, a man with a red flag standing in the immediate foreground; background of open fields with distant low hills, and buildings at the left. Inscribed and signed at lower left H. ALKEN. 14 x 21 inches

Note: The Derby of 1850 was won by Lord Zetland's brown colt *Voltigeur* with Job Marson up, in white silks with red spots and red cap; beating Mr H. Hills' chestnut colt *Pitsford* by a length; Lord Airlie's brown colt *Clincher* coming in third.

From Vicars Brothers, London

From J. J. Gillespie Co., Pittsburgh

[See illustration]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

69. *JACK HILL*. Half-length portrait of a handsome rustic boy, with long curling brown hair, in brown coat and white shirt open at the neck; holding in both hands a bird's nest with eggs taken from the tree on the right, at which he is looking; to the left, a landscape and vista of low hills. 30 x 25 inches

16500
Note: Lord Ronald Sutherland Gower in his book on Gainsborough tells that: "A favorite model of Gainsborough's was a very handsome lad called Jack Hill, whom he met at Richmond, and he figures in many of the artist's later works. So taken was Gainsborough by the boy's striking beauty and his possibilities as a model that he took him back to Schomberg House and added him to his establishment. Jack Hill belonged to a tribe of gypsies. "Molly", Gainsborough's daughter, was much taken by Master Jack's good will as was her father, and the whole family seemed to have combined to make a pet of him, with the result that he became thoroughly spoiled and made much trouble. After running away several times he became ill and was sent by Mrs. Gainsborough to Christ's Hospital and there we lose sight of him. But the lad's handsome, swarthy face endures in many of Gainsborough's most delightful pictures of peasant life."

The large version of *Jack Hill in a Wood* hangs in the Metropolitan Museum of Art, New York.

Collection of Mrs R. J. Lane, wife of the engraver, a great-nephew of the artist

Collection of the Misses Lane, New York

Collection of George J. Gould, New York

From Duveen Brothers, Inc., New York

Old Masters Exhibition, Burlington House, London, 1887, no. 44

Recorded in Sir Walter Armstrong, *Gainsborough and His Place in English Art*, 1899, pp. 197, 209; 1904 edition, pp. 214, 269-70

See W. T. Whitley, *Thomas Gainsborough*, 1915, pp. 292-3

[See photogravure illustration opposite]





{NUMBER 70}

ALFRED J. MUNNINGS, R.A.

BRITISH: b. 1878

70. *FINDING THE SCENT*. A whip in pink coat mounted on a white hunter, riding through sunlit woods, watching two hounds at left pick up the scent. Signed at lower left A. J. MUNNINGS. 40 x 50 inches

[See illustration]

JOHN CONSTABLE, R.A.

BRITISH: 1776-1837

4000- 71. *THE OLD LOCK: VIEW ON THE RIVER STOUR, SUFFOLK.* Broad
expanse of low country, beneath a cloudy blue sky with a rain cloud at the right.
A row of high trees, houses, and a church spire appear in the right middle dis-
tance; in the foreground, two barges wait before a lock, a sailing vessel with red
sail on the other side. At the immediate left, a brown and a white work horse
in harness. 21 x 30 inches

From the John Levy Galleries, Inc., New York

Exhibition of Paintings by Old Masters, Carnegie Institute, Pittsburgh, 1925,
no. 7

[See photogravure illustration opposite]





[NUMBER 72]

JAMES SEYMOUR

BRITISH: 1702-1752

72. *JOHN HINDLEY, ESQ., AND HIS FAVORITE MOUNT.* A groom in gray coat with scarlet collar, holding a dappled gray hunter which stands in profile; its owner, Mr Hindley, portrayed at the right in light gray coat, sapphire blue waistcoat, and tricorn, standing before the stone wall of a building. Wooded background.

37½ x 49½ inches

From the John Levy Galleries, Inc., New York

[See illustration]



SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

73. *ANTHONY, 7th EARL OF SHAFTESBURY, K.G.* Bust-length portrait of a handsome golden-haired boy, facing the observer; in dark brown velvet coat, white linen collar, and black bow. Painted brown oval. $20\frac{1}{2} \times 16\frac{1}{2}$ inches

Note: Anthony Ashley Cooper (1801-1885), eldest son of Cropley Ashley Cooper, 6th Earl of Shaftesbury, and Lady Anne, daughter of George, 3rd Duke of Marlborough. M.P. successively for Woodstock, Dorchester, Dorsetshire and Bath and Lord-Lieutenant of Dorset; married June 9, 1830, Lady Emily Cowper, daughter of the 5th Earl Cowper; created K.G., May 21, 1862; distinguished philanthropist, commemorated in London by Shaftesbury Avenue. See Hodder, *Life and Works of Lord Shaftesbury*.

With a printed brochure including an authentication by Mr W. Roberts, dated London, October 10, 1929, in which he states: "This portrait is in excellent condition and is an exceptionally desirable example of Lawrence's work."

Collection of A. de Gany, Paris

Collection of Arthur Ruck, London

From the John Levy Galleries, Inc., New York

See Lord Ronald Sutherland Gower, *Sir Thomas Lawrence*, 1900, p. 158

7500-



GEORGE ROMNEY

BRITISH: 1734-1802

74. *CAPTAIN WILLIAM KIRKPATRICK*. At nearly full length, seated to the left, looking at the spectator. In scarlet coat embroidered with gold, with blue collar and cuffs and white wrist bands, black breeches with gold buckles, and white stockings; the right elbow resting on a parapet, right hand raised to his cheek, left hand holding a paper inscribed with Persian characters. On table to left rests his sword. Sky background with columns. 50 $\frac{1}{4}$ x 40 inches

William Kirkpatrick (1760-1812), son of Colonel James Kirkpatrick of the Madras Cavalry Cadet, Bengal Presidency of the Honourable East India Co., 1771; promoted Captain, 1781; Persian Interpreter to General Stibbert in Bengal for periods between 1777 and 1785; married in 1786 Maria Seton Pawson, daughter of George Pawson, a London merchant; Resident at Gwalior and Persian Interpreter with Lord Cornwallis in the Mysore War, 1791-2; mediated in Nepal, until then unvisited by an Englishman, between the Nepalese and Chinese in 1793; Resident at Hyderabad in 1795; after Seringapatam in 1799, in which year he became Lieutenant-Colonel, was made a Commissioner for the partition of Mysore; Resident at Poona in 1801, left India in 1801; Major-General, 1811. He was an accomplished Orientalist and well-versed in Indian lore; he translated Tippoos *Diary* from the Persian and wrote an *Account of Nepaul* in 1793, published in 1811.

Painted in 1785 for Major Lane, who was in the same service and at the same Presidency and who paid for it in May, 1786, £42. The portrait was left by General Kirkpatrick to his daughter, Clementina, wife of Admiral Sir John Louis (she died in 1861), from whom it passed to her daughter Maria Louis (died in 1905), who gave it to Sir Edward Strachey, Bart., whose mother was Julia Woodburn, youngest daughter of General Kirkpatrick.

Collection of Sir Edward Strachey, 3rd Bart (1812-1901), J.P., D.L., of Sutton Court, Co. Somerset, grandson of the sitter

Collection of Sir Henry Strachey, Sutton Court, Co. Somerset, 1904

From Duveen Brothers, Inc., New York

Described in Ward and Roberts, *Romney*, 1904, p. 89

[See photogravure illustration opposite]



[NUMBER 75]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

75. *COMBAT D'AMOURS (LE SOIR)*. A winding river crossing the foreground, with two wrestling cupids on the near bank and a nymph in a blue drapery reclining at the right. On the farther shore, dense masses of tall branching trees and bushes and the ruins of a temple reflected in the water. Twilight sky. Signed at lower left COROT.

25 x 34½ inches

Note: There is a sketch of this picture in a letter from Corot to M. Brandon, dated June 27, 1856.

Painted in 1855

Purchased from the artist by M. Quatrain

Collection Pellechet

From M. Knoedler & Co., Inc., New York

From the John Levy Galleries, Inc., New York

Exposition Universelle, Paris, 1855, no. 2794

Recorded and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. I, pp. 158-60, and vol. II, no. 1070

[See illustration]



JOSEPH MALLORD WILLIAM TURNER, R.A.

BRITISH: 1775-1851

76. *FISHMARKET ON THE SANDS: SUN RISING IN A VAPOUR*. A rising sun obscured by clouds, casting a golden light on a sea, with square-rigged vessels and smaller sailing craft appearing in the distance, white cliffs at the left; in the foreground, numerous fisherfolk and children on a beach at left, with fish scattered on the sand, children wading, and a derelict anchor at the water's edge.

34 x 44½ inches

Note: Sometimes called *The Shore at Margate*. Turner was at school at Margate and was a frequent visitor there throughout his life. A printed brochure accompanies the painting.

Collection of John Chapman, Esq.

Collection of Edward Chapman, Esq., M.P.

From Thos. Agnew and Sons, Manchester

From the John Levy Galleries, Inc., New York

Exhibited at the Royal Academy, London, 1830, no. 432

Art Treasures Exhibition, Manchester, 1857, no. 294 (Salon E)

Exhibited at the Guildhall, London, 1892, no. 118

Exhibited at the Guildhall, London, 1899, no. 31

Old Masters Exhibition, Burlington House, 1896, no. 37

Royal Commission International Fine Arts Exhibition, British Section, Rome, 1911, no. 96

Described in C. F. Bell, *A List of the Works Contributed to Public Exhibitions by J. M. W. Turner*, 1901, p. 114

Described and illustrated in Sir Walter Armstrong, *Turner*, 1902, p. 221, with pl. no. 38 facing p. 70

[See photogravure illustration opposite]

JEAN MARC NATTIER

FRENCH: 1685-1766

77. *LA DUCHESSE DE LA ROCHEFOUCAULD*. Half-length figure facing the observer in décolleté gray silk gown with sky blue scarf fastened at the right shoulder with a jewel, a rope of pearls over the left shoulder; powdered hair adorned with small nosegays of flowers. Signed at middle left NATTIER. *pt.*, and dated illegibly. 31 x 25 inches

2500-
Note: Probably the wife of Alexandre, Duc de la Rochefoucauld (great grandson of the famous author of the *Maxims*) who died in 1762, without male issue, when his branch of the line became extinct. Nattier painted the two daughters of Alexandre, Duc de la Rochefoucauld: Elizabeth, Duchesse d'Enville, in 1740; and Marie, Duchesse d'Estissac, in 1742; the former *en naiade*, engraved as *La Belle Source* by Melini, and the latter as *La Chasseuse de Coeurs*, engraved by Henriquez. See Pierre de Nolhac, *Nattier*, 1910, pp. 83, 230.

Collection of Jules Porgès, Paris

From the Wildenstein Galleries, New York

From the John Levy Galleries, Inc., New York

Exhibition of Paintings by Old Masters, Carnegie Institute, Pittsburgh, 1925.
no. 49

[See photogravure illustration opposite]





[NUMBER 78]

JEAN BAPTISTE GREUZE

FRENCH: 1725-1805

78. *HEAD OF A GIRL*. Bust-length portrait of a young girl, turned to half left, with lips parted, looking upwards; her light hair bound with a grayish blue bandeau, oyster-white and fawn draperies about her shoulders. Green-gray background.

18 x 13 $\frac{3}{4}$ inches

Collection of the Marquess of Lansdowne, Bowood

Collection of Lady Louisa Howard

Collection of Miss Joan Ducat, Ashfield, Zeals, Wilts

From the Schaeffer Galleries, Inc., New York

From the John Levy Galleries, Inc., New York

[See illustration]

SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

79. *MARCHESA CATERINA DURAZZO-ADORNO*. Three-quarter length figure, in richly brocaded gold and cream white gown with long pointed bodice, a large goffered ruff and earrings framing her face; seated to half left, resting her left hand on the arm of a crimson chair, her right hand placed upon a red-covered table beside a vase of flowers. Background with column and crimson drapery.

46½ x 37 inches

3/00-
Catarina Durazzo was the wife of Gian Battista Adornos. A similar portrait at three-quarter length was owned by Mr Joseph E. Widener of Philadelphia. Another half-length composition with her two sons was in the Palazzo Durazzo Pallavicini, Genoa.

Painted at Genoa between 1622-25

Collection of the Marchesa Bianchi di Castelbianco, Genoa

From Duveen Brothers, Inc., New York

Recorded in C. G. Ratti, *Istruzione di Quadro puo' Vedesi di piu' Bello in Genova*, 1780, vol. I, p. 11

Described and illustrated in Gustav Glueck, *Van Dyck*, 1931, p. 538, illustrated p. 166

[See photogravure illustration opposite]





SIR ANTHONY VAN DYCK

FLEMISH: 1599-1641

80. *PHILIPPE LE ROY, SEIGNEUR DE RAVEL*. Three-quarter length figure of a nobleman with brown hair, mustache and vandyke beard, wearing a dark mantle and doublet with slashed sleeves showing white satin, with wide lace-edged falling white collar and cuffs. He stands to half left in a strong light from above, his right hand resting on the head of a greyhound, his left hand grasping his sword hilt. Architectural brown background, with an aperture and glimpse of sky at the right. 43 x 35½ inches

Note: Philippe le Roy, Seigneur de Ravel (1596-1679) was the son of Jacques le Roy, who filled several public offices of trust in the Netherlands, among which was that of President of the Council of Finance of Brabant. Philippe le Roy was one of the most prominent figures of the Spanish government in the Low Countries, especially under Philip IV of Spain. In October, 1645, he purchased the village of Broechem and of Oelegem in the Marquisate of Antwerp and in December, 1654, the *seigneurie* of La Tour. In 1671 he was created a Baron of the Holy Roman Empire by King Leopold I. He was a great patron of art and a personal friend of Sir Anthony van Dyck. His son, Jacques le Roy, Seigneur de S. Lambert, was a celebrated Belgian author.

Van Dyck painted Philippe le Roy several times. A companion pair of paintings, whole length and life size, of him and his wife (1630-1) from the collection of King William of Holland, are now in the Wallace Collection, London.

Painted about 1630

Collection of the Emperor Charles VI (1685-1740), Imperial Gallery, Vienna

Collection of Francis Joseph, Emperor of Austria, Belvedere Palace, Vienna

From Thos. Agnew & Son, London

From Duveen Brothers, Inc., New York

Described in John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1831, vol. III, p. 31

Described in Lionel Cust, *Anthony Van Dyck, A Historical Study of His Life and Works*, 1900, p. 256, no. 64 (A)

Recorded in Gustav Glueck, *Van Dyck*, 1931, p. 555

Etched by Van Dyck

Engraved by P. Pontius

[See photogravure illustration opposite]



[NUMBER 81]

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

8500 81. JOHN, 1st BARON HOWDEN. Portrayed at three-quarter length, standing slightly to the right, looking at the spectator, in scarlet uniform coat with black facings and gold cord, black stock and jabot, and the Star of the Bath; left hand holding a gold-hilted sword. Dark sky background, with Egyptian pyramids shown in the distance.

50 x 40 inches

Note: John Francis Cradock (1762-1839), only son of John Cradock, Bishop of Kilmore, afterwards Archbishop of Dublin and Primate of Ireland. Took the name of Caradoc by royal license, the family of Cradock being of ancient Welsh origin, descending from

[Continued on page 65]



LAWRENCE: John, 1st Baron Howden, Number 81 Concluded

Caradoc and the ancient Princes of Wales. Ensign in the Coldstream Guards; Major of the 12th Light Dragoons; commanded the 13th Regiment in the West Indies; Quarter-Master-General in Ireland; 1785, sat in the Irish House of Commons until the Union deprived him of his seat; engaged in the Egyptian campaign for which he was made K.G.C. of the Bath, and K.G.C. of the Imperial Ottoman Order of the Crescent. In 1803, appointed Commander-in-Chief of the forces of Madras. Governor of Gibraltar; and Governor of the Cape of Good Hope, 1811-13; created Lord Howden, through Wellington's influence, 1819. See accompanying brochure by Mr Roberts, dated London, May, 1923, for further biographical details.

Painted about 1803

From the F. Kleinberger Galleries, New York

From the John Levy Galleries, Inc., New York

Described in Sir Walter Armstrong, *Lawrence*, 1913, p. 140

Engraved in mezzotint by William Say, 1805; in line by J. Godby, 1809

[See illustration on page 64]

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

82. *MISS HOBSON* [*AFTERWARDS MRS JAMES WILLOUGHBY*]. Half-length figure in a painted brown oval, directed to the right, looking at the spectator; wearing a blue dress cut low with bow at centre of corsage, white chemisette, blue ribbon neckband, and blue and gold earrings, her dark brown hair brushed up from the forehead. 29½ x 24½ inches

Note: Eleanor, daughter of James Hobson, Esq., of Kirkby Moorside, Yorkshire (a small market town chiefly famous as the scene of the Duke of Buckingham's death in 1687, celebrated in Alexander Pope's *Moral Essays*); married the Rev. James Willoughby, Rector of Guiseley, near Otley, Yorks. They had one son and two daughters; their grandson Hervey Willoughby (1817-1877) eventually succeeded his cousin as 8th Baron Middleton of Middleton, Co. Warwick.

James Willoughby was Rector of Guiseley from 1772 to 1816, and the old Elizabethan house in which Mr and Mrs Willoughby lived is of great interest and beauty and continues to be the Rectory. Guiseley has many links with New England, for various members of the Longfellow family are buried in the church, and the grandfather of Longfellow the poet left Guiseley to live in America. A photograph of this portrait of Miss Hobson hangs in the dining room of the rectory at Guiseley, probably the same room in which the portrait itself hung for decades.

Painted about 1772-6

Collection of A. J. Sulley, Esq., London

Collection of Alexander Reid, Esq., Glasgow.

From the John Levy Galleries, Inc., New York

Thomas Gainsborough Exhibition, Cincinnati Art Museum, 1931, no. 16, ill. pl. 7

[See photogravure illustration opposite]

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

83. *MISS MARIA WOODGATE*. Half-length figure within a painted brown oval, looking to half right. In black velvet gown with red belt and gold seals, white frilled collar with pendant set in gold with a ruby and pear-shaped pearl; brown curly hair. 29½ x 24½ inches

22000- Maria (1803-1833), daughter of William Francis Woodgate, Esq. (1770-1828) of Tonbridge Castle, and Somerhill, Kent, J.P. and D.L.; lived with her aunt and uncle, Mr and Mrs John Allnutt, at Clapham Common until her marriage on June 7, 1823, to James Thomas of the East India Company's Madras Civil Service. Their daughter Maria married George Arbuthnot of Elderslie and through her the portrait passed to her son James Woodgate Arbuthnot, Esq. See printed brochure written by Mr W. Roberts, dated London, October, 1922, which accompanies the painting, for further biographical details.

Collection of James Woodgate Arbuthnot, Esq., Elderslie, Surrey, grandson of the sitter

From the John Levy Galleries, Inc., New York

Old Masters Exhibition, Burlington House, London, 1904, no. 51

Exhibition of Paintings by Old Masters, Carnegie Institute, Pittsburgh, 1925, no. 38

Recorded in G. and G. M. G. Woodgate, *A History of the Woodgates of Stone-wall Park and Somerhill, Kent*, 1910

Described in Sir Walter Armstrong, *Lawrence*, 1913, p. 172

[See photogravure illustration opposite]





[NUMBER 84]

SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753-1839

84. *MASTER GRANVILLE WISHART*. Half-length figure of a handsome boy, to the right, looking at the spectator; in dark blue coat with ruffled white linen collar; golden brown hair falling over his forehead. 24 x 20 inches

From Arthur Tooth & Sons, Ltd., London

From the John Levy Galleries, Inc., New York

[See illustration]

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

85. *THE HON. CHARLOTTE CHETWYND*. Whole-length figure of a golden-haired little girl of about three years of age, standing in a landscape, facing the spectator; in white dress and petticoat, with short sleeves, blue sash, and red shoes; her arms crossed holding flowers. Background of park landscape with dense masses of trees to the left. 50 x 40 inches

16000-
Note: Charlotte, eldest daughter of Richard, 5th Viscount Chetwynd, and Charlotte, sister of Ralph Cartwright, of Aynhoe Park, Co. Northampton; born September 14, 1793; died unmarried November 13, 1858.

Painted in 1796

Collection of W. C. Cartwright, Esq., Aynhoe Park, near Banbury, 1906

From Duveen Brothers, Inc., New York

Exhibited at the Royal Academy, London, 1798, no. 45

Old Masters Exhibition, Burlington House, London, 1906, no. 64

Described in McKay and Roberts, *John Hoppner, R.A.*, 1909, p. 49

[See photogravure illustration opposite]





[NUMBER 86]

JOHN SINGLETON COPLEY, R.A.

AMERICAN: 1737-1815

86. *ADMIRAL VISCOUNT KEPPEL*. Half-length figure to the left, looking toward the observer, in naval uniform with blue coat embroidered in gold with broad facing, gray-white waistcoat and powdered wig, the right arm extended. Sky background. 30 x 25 inches

Augustus Keppel, (1725-1786), second son of William, 2nd Earl of Albemarle, and Anne, daughter of Charles, 1st Duke of Richmond; one of the most prominent characters in British naval history. Rear-Admiral, 1762; in command of Jamaica until 1764; Vice-Admiral, 1770, Admiral of the Blue, 1778. The most debated period of his life was during the American Revolution, when in opposition to the "King's friends" until the fall of Lord

[Continued on page 70]

COPLEY: Admiral Viscount Keppel, Number 86 Concluded}

North's Ministry. First Lord of the Admiralty, 1782; Created Viscount Keppel and Baron Eldon.

This is a smaller version of the portrait by Sir Joshua Reynolds painted in 1779. (Graves & Cronin, p. 542.) Reynolds painted Keppel several times, the version originally belonging to Burke now hanging in the National Portrait Gallery, London. The above may be described as Reynolds' conception of Keppel painted in the Copley manner with the Copley brush, and as such a work of exceptional interest and power. Anthony Morris Storer (b. 1814) from whose collection this portrait comes, inherited estates in Jamaica. He was the namesake and great nephew of the Anthony Morris Storer (1742-1799), M.P., who accompanied Lord Carlisle in 1799, on his commission to America; it was this A. M. Storer who purchased the estate of Purley and who, there can be no doubt, acquired this portrait of Admiral Keppel.

A printed brochure accompanies the portrait.

Collection of Mayor Anthony Morris Storer, Purley Park, near Reading, Berkshire, 1920 (as by Sir Joshua Reynolds, P.R.A. illustrated in the catalogue)

From Thos. Agnew & Sons, London, 1924 (as by Copley)

From the John Levy Galleries, Inc., New York (as by Copley)

[See illustration on page 69]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

87. *VACHES A L'ABREUVOIR*. Two cows wading in the shallow backwater of a river in summertime, two women walking along the flowering bank at right. Bushes and temple ruins enclose the shore at left; at the right tall spreading trees partly conceal the buildings of a hillside village. Luminous sunset sky. Signed at lower right COROT.

23½ x 30½ inches

6100- Painted in 1865-70

Collection of Mme Alfred Koechlin, Paris, 1875

From the John Levy Galleries, Inc., New York

Exhibited at L'Ecole des Beaux Arts, Paris, 1875, no. 199

Described and illustrated (by sketch) in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, pp. 216-217, no. 1907

Etched by Lesné and by Frédéric Jacqué

[See photogravure illustration opposite]





[NUMBER 88]

JEAN FRANÇOIS RAFFAELLI

FRENCH: 1850-1924

88. *L'EGLISE DE LA TRINITE*. Paris street scene, with a bus drawn by three white horses and cabs driving through the square before a view of the Church of the Trinité rising above bare treetops; in the foreground, pedestrians crossing the street, at the right a street cleaner in blue and a man lighting a corner street lamp. Signed at lower right J. F. RAFFAELLI.

On Board: 32 x 25½ inches

From Daniel H. Farr Co., New York

From the Howard Young Galleries, New York

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 89]

CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

89. *LE GRAND PRIX*. The Champs Elysées with the trees in full foliage, the Grand Palais at the left; fashionable figures in a coach and four and carriages pass in procession before pedestrians crowded on the walk. Vivid blue sky. Signed at lower left CHILDE HASSAM and dated *Paris* 1888. $37\frac{1}{4} \times 49\frac{1}{4}$ inches

Purchased from the artist

From E. & A. Milch, Inc., New York

From the John Levy Galleries, Inc., New York

Paris Salon, 1888 (medal)

World's Columbian Exposition, Chicago, 1892

[See illustration]

HENRI EUGENE AUGUSTIN LE SIDANER

FRENCH: 1862-1939

90. *VENETIAN CANAL SCENE: MOONLIGHT*. Dark rippling waters of the canal bordered at the left by a quay and spanned in the distance by an arched bridge, leading to palaces outlined against an evening sky. Signed at lower right LE SIDANER.

21½ x 26 inches

From the John Levy Galleries, Inc., New York

THEODORE ROBINSON

AMERICAN: 1852-1896

91. *THE BROOK*. Pollard willows in fresh green foliage reflected in the surface of a brook flowing to the right, a sloping green bank at the left leading to a sunlit field. Signed at lower left TH. ROBINSON.

20 x 21½ inches

From J. J. Gillespie Co., Pittsburgh

ERNEST LAWSON, N.A.

AMERICAN: 1873-1939

92. *IN MY GARDEN*. A terra cotta wall and steps grown with vines bordering a long pool covered with pond lilies; in the background, evergreens and trees in spring foliage. Signed at lower right E. LAWSON and dated 1914.

20¼ x 24 inches

ALFRED STEVENS

BELGIAN: 1828-1906

93. *COAST SCENE*. Brilliant blue water of a sea with figures bathing in the surf in the foreground, a couple standing on the beach; in the distance, a steamer and small sailing vessels before a curving shore. Clear sky flecked with rose-tinted clouds. Signed at lower left A. STEVENS.

Panel: 18¼ x 15 inches

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

6000- 94. *LA VACHERE AU BORD DE L'EAU*. A placid stream flowing diagonally into the right foreground, a cow wading near the farther bank with a woman standing on the shore nearby. In the background, a group of trees and a red-roofed cottage, hills visible in the distance; on the left, the trunk of a blasted tree with new branches. Signed at lower right COROT. 15½ x 23½ inches

Painted in 1865-70

Collection of M. Breitmayer, Paris, 1875

Collection of M. Georges Lutz, Paris, 1895 and 1902

Collection of Alexander Young, Esq., Blackheath, England

From the John Levy Galleries, Inc., New York

Exhibited at L'Ecole des Beaux-Arts, Paris, 1875, no. 222

Exposition Centenaire Corot, Paris, 1895

Described and illustrated (by sketch) in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, pp. 202-203, no. 1821

[See illustration]



[NUMBER 94]

HOMER D. MARTIN, N.A.

AMERICAN: 1836-1897

800- 95. *NEAR NORTH CREEK*. Elevated rocky foreground before a view of a gorge between wooded mountain sides, looking towards a silvery lake in the distance; at the left, a herdsman and cow in an open field; cloudy pale blue sky. Signed at lower left H. D. MARTIN. 15 x 20 1/4 inches

EMIL CARLSEN, N.A.

AMERICAN: 1853-1932

300- 96. *STILL LIFE*. Dark interior with a strong light reflected by a *famille noire* bottle, a *blanc de chine* bowl containing an onion, and a brass teapot, placed upon a brown table top, two onions at the right. Signed at lower right EMIL CARLSEN. 20 x 24 inches

THEODORE ROBINSON

AMERICAN: 1852-1896

125- 97. *APRIL: GIVERNY*. A gabled house surrounded by white walls seen through the trees which border a narrow brook flowing into the foreground, a bridge leading across the water from a sunlit field at left. Signed at lower right TH. ROBINSON and dated *April* 1891. 18 x 21 1/2 inches

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

450- 98. *BATELIER AU BORD D'UNE RIVE BOISEE*. A fisherman in red cap in a skiff near the bank of a river, red-roofed houses seen on the farther shore. In the foreground, a cow grazing and a peasant woman in the shade of trees. Signed at lower right COROT. Panel: 7 x 11 inches

From M. Knoedler & Co., Inc., New York, 1882



[NUMBER 99]

GEORGE DE FOREST BRUSH, N.A.

AMERICAN: 1855-1941

99. *MOTHER AND CHILD*. A young woman in crimson velvet gown, seated in profile in an armchair placed upon a Bokhara rug in an interior, a tall-case clock in the left background; she holds an open book before a golden-haired child in yellow frock, who sits upon her knee. Signed at lower left GEO. DE FOREST BRUSH and dated 1913.

Panel: $39\frac{1}{2} \times 25\frac{1}{2}$ inches

From M. Knoedler & Co., Inc., New York

[See illustration]



{NUMBER 100}

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

725. 100. *RIVER LANDSCAPE WITH FIGURE*. A placid stream flowing between thickly wooded banks and a cliff on the farther shore; a view of mountains in the distance. Cattle are grazing upon the bank, and a man in a skiff appears near the foreground. Signed at lower right G. INNESS and dated 1860.

81¼ x 10 inches

[See illustration]



[NUMBER 101]

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847-1919

101. *THE GOLDEN HOUR*. Four Indians before teepees in a clearing, another holding a white horse at the right; the scene enclosed by the dark foliage of trees outlined against a golden twilight sky. Signed at lower right R. A. BLAKELOCK.

18 x 25 inches

Collection of Clarence B. Hausman, Philadelphia

Collection of the Worcester Art Museum, Worcester, Mass.

From R. C. and N. M. Vose, Boston

From the John Levy Galleries, Inc., New York

[See illustration]



[NUMBER 102]

WILLIAM MERRITT CHASE, N.A.

AMERICAN: 1849-1916

102. *HARRIETT HUBBARD AYERS*. Half-length figure of a young girl in white frock, with sky blue polk bonnet trimmed with flowers and plumes and a blue bow. Light flowered background. Signed at lower left WM. M. CHASE.

27 $\frac{1}{4}$ x 22 $\frac{1}{4}$ inches

From J. J. Gillespie Co., Pittsburgh

[See illustration]



[NUMBER 103]

GASTON LA TOUCHE

FRENCH: 1854-1913

103. *LE RAPPEL*. View from the stage of figures in boxes, others in the wings at left, with a woman in white bowing before the footlights. Signed at lower right GASTON LA TOUCHE.

Cradled panel: 32 x 30 inches

[See illustration]

GEORGE DE FOREST BRUSH, N.A.

AMERICAN: 1855-1941

300- 104. *GEROME BRUSH, AGED FIVE YEARS*. Portrait of a child with fair hair cut in bangs, portrayed at waist-length slightly to the left, looking at the observer; in black jacket with orange neckerchief. Brown background. Signed at lower right GEO. DE FOREST BRUSH. *On board: 15½ x 13½ inches*

Collection of George D. Pratt

From the John Levy Galleries, Inc., New York

JEAN CHARLES CAZIN

FRENCH: 1841-1901

525- 105. *COTTAGE IN THE MOONLIGHT*. A country road leading past a gabled cottage and adjacent barns, the scene lighted by an invisible moon beneath a sky studded with stars; on the right, trees in bushy foliage. Signed at lower left J. C. CAZIN. *18 x 22 inches*

HENRY INMAN, N.A.

AMERICAN: 1802-1846

150- 106. *PORTRAIT OF A GENTLEMAN*. Small half-figure seated to half-right, looking at the spectator, in dark blue coat, with white waistcoat, his right hand resting on a scarlet-bound volume; at the right, book-shelves behind a scarlet curtain. *Panel: 14¾ x 12 inches*

From J. J. Gillespie Co., Pittsburgh

HENRI EUGENE AUGUSTIN LE SIDANER

FRENCH: 1862-1939

275- 107. *TREES OF THE CANAL*. A row of trees bordering a canal, casting long shadows into the foreground; at the left, a green doorway and, near the quay, a sailing boat with figure. Signed at lower right LE SIDANER. *Panel: 12¾ x 15¼ inches*

From the John Levy Galleries, Inc., New York

From J. J. Gillespie Co., Pittsburgh



[NUMBER 108]

JEAN CHARLES CAZIN

FRENCH: 1841-1901

108. *ON THE SHORE OF THE LAKE: EVENING.* Street lamps and the lighted façades of tall buildings on the shore half-screened by low trees; in the foreground, a body of water reflecting a fading twilight sky; shallow skiffs are moored near the bank. Signed at lower left J. C. CAZIN. 23½ x 29 inches

Collection of Thomas Buckner, Esq., New York

From Arthur Tooth & Sons, Ltd., London

From the John Levy Galleries, Inc., New York

[See illustration]

FRANK DUVERNECK, N.A.

AMERICAN: 1848-1919

150- 109. *PORTRAIT OF A YOUNG GIRL*. Portrayed at bust length in a white gown with high collar, dark hair adorned with a scarlet flower; curtain of foliage in the background. Signed above shoulder at the right with monogram F. D. Panel: 15 x 12 1/4 inches

FREDERICK BALLARD WILLIAMS, N.A.

AMERICAN: b. 1871

225 110. *PEACE AND HAPPINESS*. Seven figures of ladies richly attired, grouped upon a terrace before a wooded landscape, two playing musical instruments. Signed at lower left FRED'K BALLARD WILLIAMS. 25 1/2 x 30 inches
From J. J. Gillespie Co., Pittsburgh

EDMUND THOMAS PARRIS

BRITISH: 1793-1873

400 111. *MISS SOPHIA BOYDELL*. Small three-quarter-length figure seated to half-right, in bluish gray gown with mutton-leg sleeves, white berthe, and a transparent shawl over both arms. Draped scarlet background. 12 x 10 inches

IVAN G. OLINSKY, N.A.

AMERICAN: b. 1878

160 112. *GIRL IN YELLOW*. Portrait of a young girl with auburn hair falling in curls to her shoulders, portrayed in profile before a mirror, in buff-yellow gown; flowered background. Signed at upper right IVAN G. OLINSKY. 31 x 30 inches

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